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RIDE THE LIGHTNING

# METALLICA

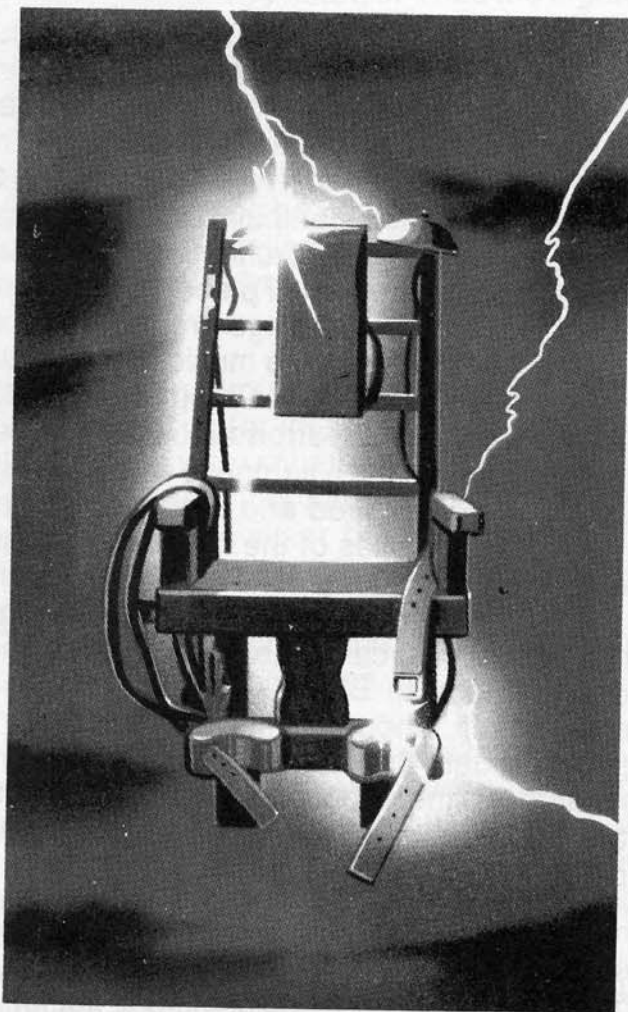


Transcribed by Carl Culpepper  
Introduction by Wolf Marshall





# RIDE THE LIGHTNING



As recorded by METALLICA on ELEKTRA RECORDS

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# Ride The Lightning

## INTRODUCTION

Metallica is an extraordinary thrash band. Widely regarded as the "Beatles of speed metal," they are, by far, the most ambitious, inventive and musically satisfying proponents of the genre. In their vision, the possibilities for enlargement and elaboration of the heavy metal medium have been more than glimpsed, they have become practically codified, attaining a contemporary "classic" significance while providing virtually everyone else presently active in the style with a model of how it's done. Emerging in the early 1980's, they rapidly assumed the status of archetype following the release of their second album, *Ride the Lightning*, in 1984.

If Metallica are the "Beatles of speed metal," then *Ride the Lightning* must be perceived as their "Rubber Soul" or "Revolver." Displaying a richness of compositional/arrangemental technique and a well-honed command of the complexities of the music in all its facets, it is a clearly more evolved (and involved) work, signaling an important transitional point between their early style (as heard on 1983's *Kill 'Em All*) and the shape of things to come (like the monumental *Master of Puppets*, 1986). In *Ride the Lightning*, their manipulation of structural density seems to have developed, exhibited by their approach to guitar orchestration and instrumental texture (they have even seen fit to include a superb instrumental piece, "The Call of Ktulu" in this offering). Guitar harmonies, counterpoint and timbral shadings are more thoughtful and plentiful than ever before. The characteristic eccentricities of the music (unpredictable and radical shifts in tempo, meter, feel, dynamics and tonality) are better integrated into the compositions with the result of making them more accessible. The performances are more spirited and confident: drums, rhythm guitars and bass locking in with a tightness shared only by precision machinery. The recorded sound presents a more polished and produced sonic impression, serving to enhance the numerous details and intricacies of the music without imparting a glossy, over-processed quality. Lyrical imagery and content reveal a stronger tendency towards the socially-conscious subject matter ("Fight Fire with Fire," "Ride the Lightning") with which they are now closely associated as well as an uncanny ability to deal with the unwieldy topics of war, insanity, depression and death ("Fade to Black," "Trapped Under Ice") and even Biblical historical narrative ("Creeping Death"). Though hinted at previously in the repertoires of Black Sabbath, Judas Priest and Iron Maiden, these themes are largely an anomaly in mainstream metal where the bulk of the material is inexorably bound to "sex, drugs and rock 'n' roll." In the songwriting of Metallica, the oddity becomes the norm—and vice versa—with virtually a complete rejection of the patented, well-worn hard rock and metal clichés held dear to the majority of the formula bands of the 1980's.

Harmonically, *Ride The Lightning* is the natural step following *Kill 'Em All*. The unmistakable heavy riffs with typically unusual chord progressions and melodic twists are featured in abundance. Consider the riff found in "Trapped Under Ice" in Coda I. Labeled Rhy. Fig. 5, it contains a number of Metallica ingredients: a mix of power chords, down-picked palm-muted bass notes, odd scale melodies (in this case a Phrygian-Dominant scale—a favorite of Joe Satriani and Yngwie Malmsteen—in bar 2) and the characteristic tritone (flat five) dissonance (emphasized by the chunking rhythmic delivery of a galloping, muted Bb in bar 4). Along similar lines are the chorus riff in "Fight Fire with Fire" (again exploiting an E to Bb tritone dissonance), the verse riff in "Ride the Lightning" (with a Bb5 power chord over a palm-muted low E pedal) and the chorus riff in "For Whom the Bell Tolls" (look for Bb5 again, this time amidst a series of power chords over the recurring triplet motif on open E). An interesting set of variants on the tritone riff is heard in the course of "The Call of Ktulu." Rhy. Fig. 2 is made up of two A minor chords arpeggiated hypnotically with the eerie touch of an A to D# bass line as part of the picking pattern. This in turn yields the distorted versions: Rhy. Fig. 4 in the rhythm guitar combined with the palm-muted arpeggios of Rhy. Fig. 5 (which is a strict restatement of Rhy. Fig. 2 colored with an overdriven sound) and Rhy. Figs. 8 and 10—pure power chord versions

of Rhy. Fig. 2. All of which illustrate the effective use of a simple riff idea in terms of both its potential for thematic development and harmonic impact. For further elaborations, guitar improvisation is added over Rhy. Fig. 8, and Rhy. Fig. 10 is mated to Rhy. Fig. 5 (muted, distorted arpeggios) when it reemerges after the guitar solo. Riff manipulation, development and variation are Metallica's strong suits.

Strong also is Metallica's mastery of guitar orchestration. On *Ride the Lightning*, they have refined the technique of overdubbing to a science. Seeming to carry on in this sense from the efforts of the late Randy Rhoads in metal, they have created a distinctive palette of guitar colors through the layering of electric and acoustic timbres on the album. Check out the beautiful acoustic textures in "Fight Fire with Fire" (intro) which generate a mutated Renaissance lute consort mood (made quirky by the changing bars of 3/4 and 2/4) or the moody intro of "Fade to Black" with the tasteful blend of acoustic guitar arpeggiations (Rhy. Figs. 1 and 2) and Kirk Hammett's melodic and introspective electric guitar phrases.

Harmony guitar sections, another aspect of orchestration, grace virtually every track on *Ride the Lightning*. Standout examples can be heard in "Ride the Lightning" (the intro in parallel 4ths and the second half of the guitar solo with its unusual interval changes from 4th to 5ths to mixed 6ths and 4ths in the same line), "For Whom the Bell Tolls" (the interlude, in which the ostinato of Riff A in Gtr. II is joined to the guitar harmony of Gtrs. III and IV to form an unusual trio texture which flirts with melodic independence), "Fade to Black" (the interlude with harmony in parallel 6ths, and Riff A, with harmony in parallel 3rds), "Creeping Death" (the coda with Riff B in parallel 4ths and string bending—reminiscent of the Scorpions) and "The Call of Ktulu" (the coda, which builds through well-planned guitar layering, beginning with Rhy. Fig. 11's power chords, to which are added two guitars in parallel 3rds and then expanded to triad texture in parallel, three-part harmony).

"The Call of Ktulu" sent me digging through my dog-eared copies of H.P. Lovecraft to find the classic horror story from the famous (or infamous) Cthulhu collection. Metallica has done a splendid job of setting this eldritch literary masterpiece to music. H.P. Lovecraft's brooding and oppressive style of storytelling is captured eloquently in the instrumental arrangement, which builds with an appropriately sinister but irresistible series of motifs in the opening sections to the sonic equivalent of a Lovecraftian climax which sneaks up on you like a disembodied tentacle from beyond the cosmos. Try listening to "The Call of Ktulu" after reading the story (spelled "The Call of Cthulhu" and available in various Lovecraft paperback anthologies)—it's an incomparable experience.

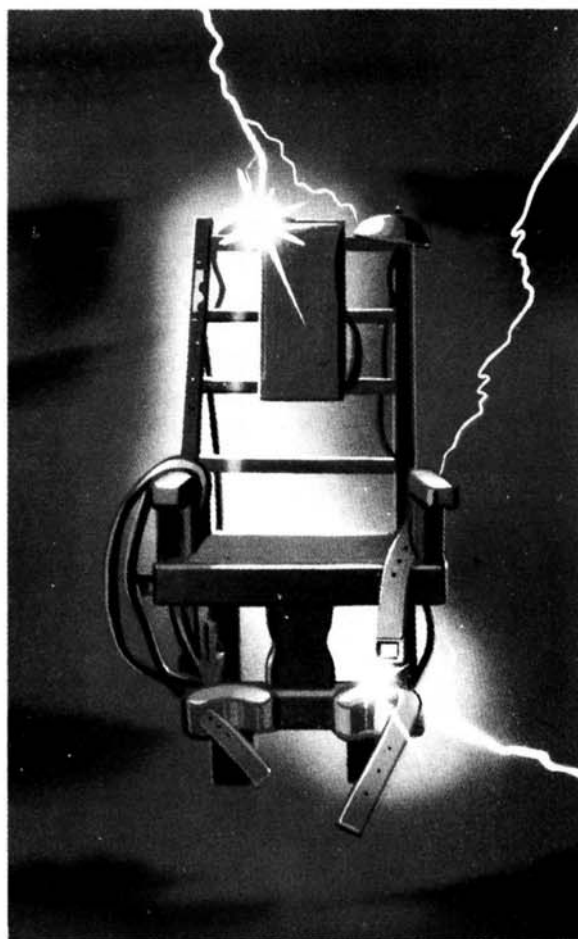
Kirk Hammett's guitarwork on *Ride the Lightning* is, as expected, exciting and full of drama. A well-trained player, he is the personification of speed metal energy on the one hand—soloing with a frantic abandon over any conceivable set of convoluted changes at warp-speed tempos—and the model of understatement, taste and restraint on the other hand, coloring the songs with gorgeous overdubbed harmonies or playing hauntingly melodic passages (as in the intro to "Fade to Black," for example) where needed. Regarding the former, he pulls out all stops in the hair-raising guitar solos to "Fight Fire with Fire," "Trapped Under Ice" (three great solo episodes in this one, each acting as forceful instrumental bridges) and "Creeping Death." His style embraces a myriad of modern guitar techniques: two-handed tapping, ostinato riffs, modal/diatonic scale sequencing, sweep and tremolo picking, whammy bar dives and vibrato, blues and hard rock string bending and rhythmic noises. He has a penchant for "building a solo," frequently employing a "compositional" scheme in organizing his improvisations, the end result being one of cohesion and direction with areas of contrast, motivic development and imitation of rhythm figures, melodic contour and textures. He is fond of using the wah wah pedal as a filter/boost (heard on "Fight Fire with Fire," "Trapped Under Ice" and "The Call of Ktulu") as well as varying shades of distortion from full crunch to medium heavy and clean tone. He is the perfect complement to the bone-crunching rhythm section of James Hetfield (guitar), Lars Ulrich (drums) and Cliff Burton (bass). Therein lies the elusive chemistry. Simple to state, impossible to express in words alone, Metallica's music must be experienced to be appreciated—it is immediate, thought-provoking and utterly without mercy.

- Wolf Marshall





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# TABLATURE EXPLANATION

**TABLATURE:** A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated.

The number 0 represents an open string.

1st string - High E		15	0
2nd string - B		15	0
3rd string - G			1
4th string - D			2
5th string - A	3		2
6th string - Low E			0

5th string, 3rd fret      1st string, 15th fret, 2nd string, 15th fret, played together      an open E chord

## Definitions for Special Guitar Notation

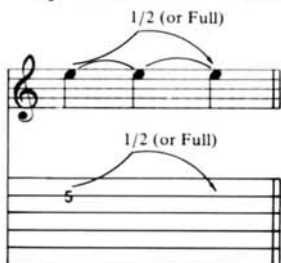
**BEND:** Strike the note and bend up  $\frac{1}{2}$  step (one fret).



**BEND:** Strike the note and bend up a whole step (two frets).



**BEND AND RELEASE:** Strike the note and bend up  $\frac{1}{2}$  (or whole) step, then release the bend back to the original note. All three notes are tied, only the first note is struck.



**PRE-BEND:** Bend the note up  $\frac{1}{2}$  (or whole) step, then strike it.



**PRE-BEND AND RELEASE:** Bend the note up  $\frac{1}{2}$  (or whole) step. Strike it and release the bend back to the original note.



**UNISON BEND:** Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the left hand or tremolo bar.



## WIDE OR EXAGGERATED

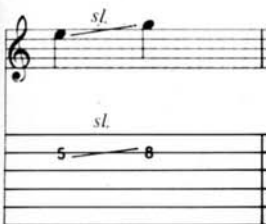
**VIBRATO:** The pitch is varied to a greater degree by vibrating with the left hand or tremolo bar.



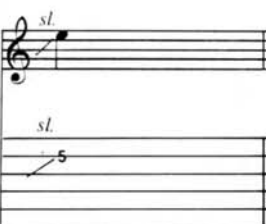
**SLIDE:** Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck.



**SLIDE:** Same as above, except the second note is struck.



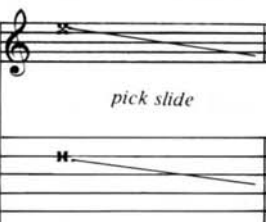
**SLIDE:** Slide up to the note indicated from a few frets below.



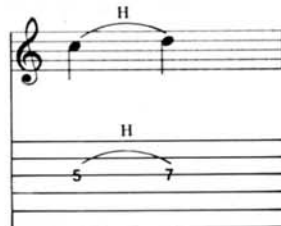
**SLIDE:** Strike the note and slide up or down an indefinite number of frets, releasing finger pressure at the end of the slide.



**PICK SLIDE:** The edge of the pick is rubbed down the length of the string producing a scratchy sound.



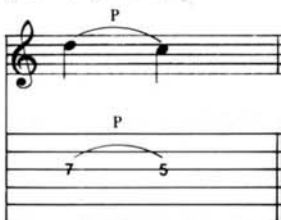
**HAMMER-ON:** Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



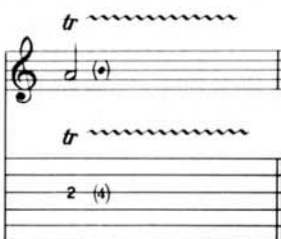
**HAMMER-ON:** Without picking, sound the note indicated by sharply fretting the note with a left-hand finger.



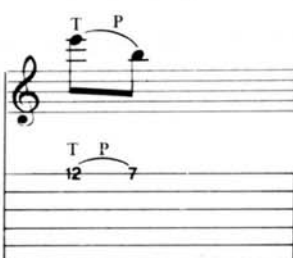
**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



**TRILL:** Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



**TAPPING:** Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.





**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.



**RAKE:** Drag the pick across the strings indicated from low to high with a single downward motion.



**ARPEGGIO:** Play the notes of the chord indicated by quickly rolling them from bottom to top.



**NATURAL HARMONIC:** Strike the note while the left hand lightly touches the string over the fret indicated.



**ARTIFICIAL HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.

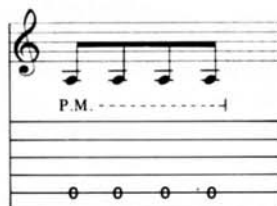


A.H. pitch: E

**TREMOLO BAR:** The pitch of the note or chord is dropped a specified number of steps then returned to the original pitch.



**PALM MUTING:** The note is partially muted by the right hand lightly touching the string(s) just before the bridge.



**MUFFLED STRINGS:** A percussive sound is produced by laying the left hand across the strings without depressing them and striking them with the right hand.











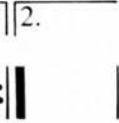

**RHYTHM SLASHES:** Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.



**RHYTHM SLASHES (SINGLE NOTES):** Single notes can be indicated in rhythm slashes. The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.



## Definitions of Musical Symbols

<i>8va</i>	Play an octave higher than written
<i>15ma</i>	Play two octaves higher than written
<i>loco</i>	Play as written
<i>pp</i> ( <i>pianissimo</i> )	Very soft
<i>p</i> ( <i>piano</i> )	Soft
<i>mp</i> ( <i>mezzo - piano</i> )	Moderately soft
<i>mf</i> ( <i>mezzo - forte</i> )	Moderately loud
<i>f</i> ( <i>forte</i> )	Loud
<i>ff</i> ( <i>fortissimo</i> )	Very loud
 ( <i>accent</i> )	Accentuate note (play it louder)
 ( <i>accent</i> )	Accentuate note with great intensity
 ( <i>staccato</i> )	Play note short
	Repeat previous beat (used for quarter or eighth notes)
	Repeat previous beat (used for sixteenth notes)
	Repeat previous measure
	Repeat measures between repeat signs
	When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.
	
<i>D.S. al Coda</i>	Go back to the sign (  ) , then play until the measure marked "To Coda," then skip to the section labeled "Coda."
<i>D.C. al Fine</i>	Go back to the beginning of the song and play until the measure marked "Fine" (end).

**NOTE:** Tablature numbers in parentheses mean:

1. The note is being sustained over a barline (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato) begins, or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).





# FIGHT FIRE WITH FIRE

Words and Music by  
James Hetfield, Lars Ulrich, and  
Cliff Burton

Em G5(type 2) C G5 F#5 F5 E5 A5

0 0 0 0 3 3 2 1 1 3 3 1 1 1 3 3 5fr.

Moderately ♩ = 82

Intro \*Gtr. I G Am G/B C H P G/B Am E D

*mp* *sl.* *sl.*

\*Two gtrs. arr. for one.

G Am G/B C H P G/B Am Bm7 A

*sl.* *sl.*

G Am G/B C H P G/B Am A G

*sl.* *sl.*

Am G/B C H P G/B Am Em G5(type 2) C

*sl.* *sl.* *sl.*

\*Vol. swell with increasing distortion



Fast Rock ♩ = 184

\*Gtr. II

Rhy. Fig. 1

Chord progression: G5, F#5, G5, F#5

Lyrics: P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

Tab: 0 0 0 0 0 0 5 0 0 0 0 0 0 4 0 0 0 0 0 0 5 0 0 2 0 0 2

\*Gtr. II: 1st time tacet, 2nd time play slashes, 3rd and 4th times double Gtr. I.

Play 4 times

(end Rhy. Fig. 1)

Chord progression: G5, F#5, G5, F#5

Lyrics: P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

Tab: 0 0 0 0 0 0 5 0 0 0 0 0 0 2 0 0 0 0 0 0 5 0 0 2 0 0 3 0 0 1

Play 3 times

N.C.

Rhy. Fig. 2A

F#5

G5

N.C.

F#5

(end Rhy. Fig. 2A)

Lyrics: P P P P

Tab: 0 3 5 0 0 0 3 0 0 4 2 5 0 3 5 0 0 0 2 4 2

N.C.

Rhy. Fig. 2B

F#5

G5

N.C.

F#5

(end Rhy. Fig. 2B)

Lyrics: P P P P

Tab: 0 3 5 0 0 0 3 0 0 4 2 5 0 3 5 0 0 0 4 2

1st - 4th Verses  
w/Rhy. Fig. 1 (2 times)

N.C.

G5

N.C.

F#5

N.C.

G5

N.C.

F#5

N.C.

F#5

N.C.

G5

N.C.

F#5

N.C.

F#5

N.C.

F5

1. Do un - to oth - ers as they've done to you.

2.3.4. See additional lyrics

N.C.

G5

N.C.

F#5

N.C.

G5

N.C.

F#5

N.C.

F#5

N.C.

G5

N.C.

F#5

N.C.

F#5

N.C.

F5

But what the hell is this world com - ing to?

w/Rhy. Fig. 2A

N.C.

F#5

G5

N.C.

F#5

w/Rhy. Fig. 2B

N.C.

F#5

G5

N.C.

F#5

Chorus

E5 G5 N.C. Bb5 B5 Bb5 N.C. E5 G5 N.C. Bb5 B5 Bb5

Fight fi - re with fi - re. End - ing is near.

P.M. P.M.

N.C. E5 G5 N.C. Bb5 B5 Bb5 N.C.

Fight fi - re with fi - re.

P.M.

2nd time to Coda I;  
3rd time to Coda II

D.S. (no repeat) al Coda I

E5 G5 N.C. Bb5 B5 Bb5 w/Rhy. Fig. 1 N.C. G5 N.C. F#5 N.C. G5 N.C. F#5 N.C. F#5 N.C. G5 N.C. F#5 N.C. G5 N.C. F#5 N.C. F5

Burst - ing with fear. (Spoken:) We all shall die!

P.M.

Half time feel

(end half time feel)

Coda I Bb5 D5 C5 B5 A5 G5 A5 B5 C5 B5 G5 A5

P.M. P.M. P.M.



Rhy.  
Fig. 3

Grtr. 1

9:8

5

5

Full

Full

9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 7 9 9 7

The musical score for 'The Rose Tree' is presented in a three-staff format. The top staff is a treble clef with a key signature of one sharp (F#). The melody begins with a quarter rest, followed by a series of eighth and sixteenth notes. The middle staff is a bass clef, and the bottom staff is a tenor clef. The bass and tenor staves contain a sequence of numbers (9, 7, 9, 7, 9, 7, 9, 7, 10, 7, 9, 7, 9, 7, 9, 7, 9, 7, 9, 7, 9, 7, 8) which likely represent fingerings or a specific type of accompaniment. The score is divided into two measures by a double bar line, with a '6/4' time signature change indicated at the beginning of the second measure.

8

A5 ⑧ Sfr. A

G5 ⑧ 3fr. G

sl.

H

H

P

P

H P

P

P

H

3

H P

7 9 7

10 7

9 7 7 9

5 7 5 7 5 7 9 7 9

9 7 9 7 9 7 9 7

[illegible]

The musical score for "The Wind" by Gustav Mahler, featuring a vocal line and guitar accompaniment. The vocal line is in G major, 4/4 time, with lyrics "The wind is in the trees". The guitar accompaniment is in G major, 4/4 time, with a key signature of one sharp (F#). The score includes a guitar solo section marked "sl." and "Full".

**Vocal Line:**

- Lyrics: The wind is in the trees
- Notes: G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (half), F#4 (half), E4 (half), D4 (half), C4 (half), B3 (half), A3 (half), G3 (half), F#3 (half), E3 (half), D3 (half), C3 (half), B2 (half), A2 (half), G2 (half), F#2 (half), E2 (half), D2 (half), C2 (half), B1 (half), A1 (half), G1 (half), F#1 (half), E1 (half), D1 (half), C1 (half), B0 (half), A0 (half), G0 (half), F#0 (half), E0 (half), D0 (half), C0 (half), B-1 (half), A-1 (half), G-1 (half), F#-1 (half), E-1 (half), D-1 (half), C-1 (half), B-2 (half), A-2 (half), G-2 (half), F#-2 (half), E-2 (half), D-2 (half), C-2 (half), B-3 (half), A-3 (half), G-3 (half), F#-3 (half), E-3 (half), D-3 (half), C-3 (half), B-4 (half), A-4 (half), G-4 (half), F#-4 (half), E-4 (half), D-4 (half), C-4 (half), B-5 (half), A-5 (half), G-5 (half), F#-5 (half), E-5 (half), D-5 (half), C-5 (half), B-6 (half), A-6 (half), G-6 (half), F#-6 (half), E-6 (half), D-6 (half), C-6 (half), B-7 (half), A-7 (half), G-7 (half), F#-7 (half), E-7 (half), D-7 (half), C-7 (half), B-8 (half), A-8 (half), G-8 (half), F#-8 (half), E-8 (half), D-8 (half), C-8 (half), B-9 (half), A-9 (half), G-9 (half), F#-9 (half), E-9 (half), D-9 (half), C-9 (half), B-10 (half), A-10 (half), G-10 (half), F#-10 (half), E-10 (half), D-10 (half), C-10 (half), B-11 (half), A-11 (half), G-11 (half), F#-11 (half), E-11 (half), D-11 (half), C-11 (half), B-12 (half), A-12 (half), G-12 (half), F#-12 (half), E-12 (half), D-12 (half), C-12 (half), B-13 (half), A-13 (half), G-13 (half), F#-13 (half), E-13 (half), D-13 (half), C-13 (half), B-14 (half), A-14 (half), G-14 (half), F#-14 (half), E-14 (half), D-14 (half), C-14 (half), B-15 (half), A-15 (half), G-15 (half), F#-15 (half), E-15 (half), D-15 (half), C-15 (half), B-16 (half), A-16 (half), G-16 (half), F#-16 (half), E-16 (half), D-16 (half), C-16 (half), B-17 (half), A-17 (half), G-17 (half), F#-17 (half), E-17 (half), D-17 (half), C-17 (half), B-18 (half), A-18 (half), G-18 (half), F#-18 (half), E-18 (half), D-18 (half), C-18 (half), B-19 (half), A-19 (half), G-19 (half), F#-19 (half), E-19 (half), D-19 (half), C-19 (half), B-20 (half), A-20 (half), G-20 (half), F#-20 (half), E-20 (half), D-20 (half), C-20 (half), B-21 (half), A-21 (half), G-21 (half), F#-21 (half), E-21 (half), D-21 (half), C-21 (half), B-22 (half), A-22 (half), G-22 (half), F#-22 (half), E-22 (half), D-22 (half), C-22 (half), B-23 (half), A-23 (half), G-23 (half), F#-23 (half), E-23 (half), D-23 (half), C-23 (half), B-24 (half), A-24 (half), G-24 (half), F#-24 (half), E-24 (half), D-24 (half), C-24 (half), B-25 (half), A-25 (half), G-25 (half), F#-25 (half), E-25 (half), D-25 (half), C-25 (half), B-26 (half), A-26 (half), G-26 (half), F#-26 (half), E-26 (half), D-26 (half), C-26 (half), B-27 (half), A-27 (half), G-27 (half), F#-27 (half), E-27 (half), D-27 (half), C-27 (half), B-28 (half), A-28 (half), G-28 (half), F#-28 (half), E-28 (half), D-28 (half), C-28 (half), B-29 (half), A-29 (half), G-29 (half), F#-29 (half), E-29 (half), D-29 (half), C-29 (half), B-30 (half), A-30 (half), G-30 (half), F#-30 (half), E-30 (half), D-30 (half), C-30 (half), B-31 (half), A-31 (half), G-31 (half), F#-31 (half), E-31 (half), D-31 (half), C-31 (half), B-32 (half), A-32 (half), G-32 (half), F#-32 (half), E-32 (half), D-32 (half), C-32 (half), B-33 (half), A-33 (half), G-33 (half), F#-33 (half), E-33 (half), D-33 (half), C-33 (half), B-34 (half), A-34 (half), G-34 (half), F#-34 (half), E-34 (half), D-34 (half), C-34 (half), B-35 (half), A-35 (half), G-35 (half), F#-35 (half), E-35 (half), D-35 (half), C-35 (half), B-36 (half), A-36 (half), G-36 (half), F#-36 (half), E-36 (half), D-36 (half), C-36 (half), B-37 (half), A-37 (half), G-37 (half), F#-37 (half), E-37 (half), D-37 (half), C-37 (half), B-38 (half), A-38 (half), G-38 (half), F#-38 (half), E-38 (half), D-38 (half), C-38 (half), B-39 (half), A-39 (half), G-39 (half), F#-39 (half), E-39 (half), D-39 (half), C-39 (half), B-40 (half), A-40 (half), G-40 (half), F#-40 (half), E-40 (half), D-40 (half), C-40 (half), B-41 (half), A-41 (half), G-41 (half), F#-41 (half), E-41 (half), D-41 (half), C-41 (half), B-42 (half), A-42 (half), G-42 (half), F#-42 (half), E-42 (half), D-42 (half), C-42 (half), B-43 (half), A-43 (half), G-43 (half), F#-43 (half), E-43 (half), D-43 (half), C-43 (half), B-44 (half), A-44 (half), G-44 (half), F#-44 (half), E-44 (half), D-44 (half), C-44 (half), B-45 (half), A-45 (half), G-45 (half), F#-45 (half), E-45 (half), D-45 (half), C-45 (half), B-46 (half), A-46 (half), G-46 (half), F#-46 (half), E-46 (half), D-46 (half), C-46 (half), B-47 (half), A-47 (half), G-47 (half), F#-47 (half), E-47 (half), D-47 (half), C-47 (half), B-48 (half), A-48 (half), G-48 (half), F#-48 (half), E-48 (half), D-48 (half), C-48 (half), B-49 (half), A-49 (half), G-49 (half), F#-49 (half), E-49 (half), D-49 (half), C-49 (half), B-50 (half), A-50 (half), G-50 (half), F#-50 (half), E-50 (half), D-50 (half), C-50 (half), B-51 (half), A-51 (half), G-51 (half), F#-51 (half), E-51 (half), D-51 (half), C-51 (half), B-52 (half), A-52 (half), G-52 (half), F#-52 (half), E-52 (half), D-52 (half), C-52 (half), B-53 (half), A-53 (half), G-53 (half), F#-53 (half), E-53 (half), D-53 (half), C-53 (half), B-54 (half), A-54 (half), G-54 (half), F#-54 (half), E-54 (half), D-54 (half), C-54 (half), B-55 (half), A-55 (half), G-55 (half), F#-55 (half), E-55 (half), D-55 (half), C-55 (half), B-56 (half), A-56 (half), G-56 (half), F#-56 (half), E-56 (half), D-56 (half), C-56 (half), B-57 (half), A-57 (half), G-57 (half), F#-57 (half), E-57 (half), D-57 (half), C-57 (half), B-58 (half), A-58 (half), G-58 (half), F#-58 (half), E-58 (half), D-58 (half), C-58 (half), B-59 (half), A-59 (half), G-59 (half), F#-59 (half), E-59 (half), D-59 (half), C-59 (half), B-60 (half), A-60 (half), G-60 (half), F#-60 (half), E-60 (half), D-60 (half), C-60 (half), B-61 (half), A-61 (half), G-61 (half), F#-61 (half), E-61 (half), D-61 (half), C-61 (half), B-62 (half), A-62 (half), G-62 (half), F#-62 (half), E-62 (half), D-62 (half), C-62 (half), B-63 (half), A-63 (half), G-63 (half), F#-63 (half), E-63 (half), D-63 (half), C-63 (half), B-64 (half), A-64 (half), G-64 (half), F#-64 (half), E-64 (half), D-64 (half), C-64 (half), B-65 (half), A-65 (half), G-65 (half), F#-65 (half), E-65 (half), D-65 (half), C-65 (half), B-66 (half), A-66 (half), G-66 (half), F#-66 (half), E-66 (half), D-66 (half), C-66 (half), B-67 (half), A-67 (half), G-67 (half), F#-67 (half), E-67 (half), D-67 (half), C-67 (half), B-68 (half), A-68 (half), G-68 (half), F#-68 (half), E-68 (half), D-68 (half), C-68 (half), B-69 (half), A-69 (half), G-69 (half), F#-69 (half), E-69 (half), D-69 (half), C-69 (half), B-70 (half), A-70 (half), G-70 (half), F#-70 (half), E-70 (half), D-70 (half), C-70 (half), B-71 (half), A-71 (half), G-71 (half), F#-71 (half), E-71 (half), D-71 (half), C-71 (half), B-72 (half), A-72 (half), G-72 (half), F#-72 (half), E-72 (half), D-72 (half), C-72 (half), B-73 (half), A-73 (half), G-73 (half), F#-73 (half), E-73 (half), D-73 (half), C-73 (half), B-74 (half), A-74 (half), G-74 (half), F#-74 (half), E-74 (half), D-74 (half), C-74 (half), B-75 (half), A-75 (half), G-75 (half), F#-75 (half), E-75 (

②2fr. F#5 F# (end Rhy. Fig. 3) E5 F#5 Rhy. Fig. 4 G5 E5 F#5 G5 E5 F#5 G5 E5 F#5 G5

*sl.*

10 12 10 10 12 12 10 12 10 12 10 12 10 12 10 12

*sl.*

w/Rhy. Fig. 3

sl.

w/Rhy. Fig. 3

Ⓑ open

E5 F#5 G5 E5 F#5 G5 E5 F#5 G5 E5 F#5 G5 (end Rhy. Fig. 4) (Two gtrs.)

E5 E

19/15 19/15 19/15 15/12 17/14 14/15 15/12 12/14 14/15 15/12

\*Downstemmed guitar is notated to the right of slashes.

[illegible][illegible]

2. F#5      @2fr. F#

w/Rhy. Fig. 4  
E5 F#5 G5 E5 F#5 G5 E5 F#5 G5 E5 F#5 G5

(12) 10 13 12 13 10 12 12  
(12) 11 14 12 14 11 12 12

H sl.

[illegible]



# RIDE THE LIGHTNING

Words and Music by  
James Hetfield, Lars Ulrich,  
Cliff Burton and Dave Mustaine

**Chord Diagrams:**

- C5: 13, x, x, x, x, 3fr.
- B5: 13, x, x, x, x, 3fr.
- Bb5: 13, x, x, x, x, 3fr.
- A5: 13, x, x, x, x, 3fr.
- F5: 13, x, x, x, x, 3fr.
- G5: 13, x, x, x, x, 3fr.
- Bb5VI: 13, x, x, x, x, 6fr.
- F#5: 13, x, x, x, x, 3fr.
- D5: 13, x, x, x, x, 5fr.
- A5V: 13, x, x, x, x, 5fr.
- B5VII: 13, x, x, x, x, 7fr.
- G5(type 2): 13, x, x, x, x, 3fr.
- F5VIII: 13, x, x, x, x, 8fr.
- C5VIII: 13, x, x, x, x, 8fr.
- E5: 13, x, x, x, x, 8fr.

**Tempo:** Moderate Rock ♩ = 152

**Intro (Two gtrs.)**

**Bass arr. for gtr.**

**1st, 2nd, 3rd Verses**

**Lyrics:**

1. Guilt - y as charged. But damn it, it ain't right.

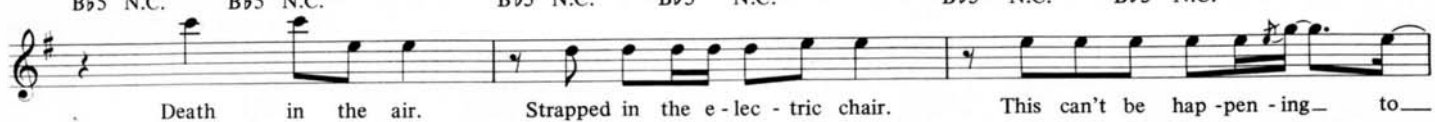
2.3. See additional lyrics

**There's some - one else - con - trol - ling - me.**

**(end Rhy. Fig. 2)**



w/Rhy. Fig. 2  
Bb5 N.C. Bb5 N.C. Bb5 N.C. Bb5 N.C. Bb5 N.C. Bb5 N.C.



Death in the air. Strapped in the e-lec-tric chair. This can't be hap-pen-ing- to—

Bb5 N.C. Bb5 N.C. C5 B5 F#5 w/Rhy. Fig. 3 (4 times)

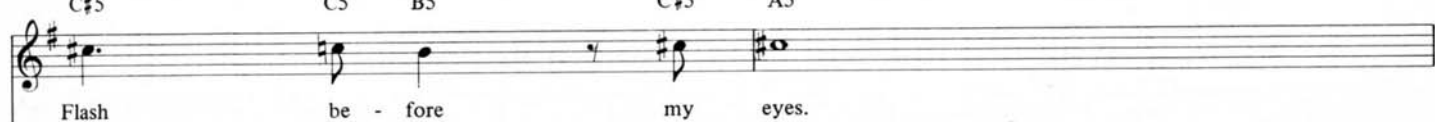


me. Who made you God to say—



"I'll take your life from you!"

Chorus  
C#5 C5 B5 C#5 A5



Flash be-fore my eyes.

Rhy. Fig. 4 (end Rhy. Fig. 4)



P.M.-----


C#5 C5 B5 C#5 A5



Now it's time to die.

P.M.-----

Rhy. Fig. 3  
F#5



H P.M.----- H P.M.-----

w/Rhy. Fig. 3 (2 times) F#5

w/Rhy. Fig. 4 (2 times) C#5 C5 B5 C#5 A5

Burn - ing in my brain.

3rd time to Coda [1.

C#5 C5 B5 C#5 A5

I can feel the flame.

F#5 E5 F#5 A5 F#5 C5 F#5 E5 F#5 A5 F#5 C5 F#5 E5 F#5 A5 F#5 C5

flame.

E5 Eb5 Rhy. Fig. 5 D5 N.C. C5 N.C. B5 G5 N.C. G5 N.C. Play 4 times G5 N.C. (end Rhy. Fig. 5)

P.M. P.M. P.M. P.M. P.M.

Double time feel

Rhy. Fig. 6 C5 B5 Bb5

Some-one help me. Oh, please God help me! They're try - ing to take it all a -

\*Play only lowest note of chord when P.M. is indicated (throughout).

A5 F5 G5 Bb5 VI (end Rhy. Fig. 6)

way. I don't want to die.

w/Rhy. Fig. 5 E5 Eb5 D5 N.C. C5 N.C. B5 G5 N.C. G5 N.C. G5 N.C. w/Rhy. Fig. 5 E5 Eb5 D5 N.C. C5 N.C. B5 G5 N.C. G5 N.C. G5 N.C.

E5 Eb5 D5 Half time feel C5 B5

Guitar solo  
w/Rhy. Fig. 7 (4 times)  
E5

G5                      A5

E5

E5

20

[illegible][illegible]

Rhy. Fig. 8

The musical score consists of two staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains several measures with notes, rests, and articulation marks like 'P.M.' and 'Full'. Above the staff are labels such as '(end Rhy. Fig. 8)', 'w/Rhy. Fig. 8 (3 times)', 'F#5', 'G# D5', and circled numbers indicating fingerings. The bottom staff has a bass clef and contains numerical fingerings (e.g., 16, 14, 17) and some wavy lines representing tremolos or sustained notes.

\*Bend refers to both gtrs. *sl.* *sl.*



D5  
8va-----

(6) 2fr. 4fr.  
F# G# A5<sup>v</sup> B5<sup>vii</sup>

loco

The musical score consists of two parts. The top part is a melodic line written on a single staff in treble clef with a key signature of one sharp (F#). It begins with a D5 note at the octave, indicated by "8va-----". The melody features four measures of eighth-note patterns, each starting with a pickup note (P), followed by three measures of triplet eighth notes. Above the staff, chord symbols are provided: F# and G# for the first measure, A5<sup>v</sup> for the second, and B5<sup>vii</sup> for the third. The bottom part is a fretboard diagram with five horizontal lines representing strings. Numbers indicate the fret position for each finger. The diagram shows the sequence of frets for the notes played in the melodic line above.

8va-  
Full-  
(22) 22 22 17 19 21 15 17 19 21 19 17 15 19 17 15 14 17 15 12 15 12 13 14 17/12 15 12 15 12 15 12 14 12 12 13 12 15 13 12 15 19 12 12 16 14 12 11

[illegible]

\*Depress bar before striking chord.  
w/Rhy. Fig. 9 (3 times)

⑥open E G5(type 2) E ⑥open G5(type 2) E ⑥open G5(type 2) B5 C5 B5 ⑥open E G5(type 2) E ⑥open G5(type 2)

8va-----

(Two gtrs.)

Full-----  
vib. lower note only  
Full-----

15 12 14 12 12 15 15 14 12 14 12 14 12 12 14 12 14 15 15 14 12 16 14 12 16 14 12 16 14 12 16 14 12 15 13 11 15 13 11

⑥open E G5(type 2) B5 C5 B5 ⑥open E G5(type 2) E G5(type 2) E G5(type 2) B5 C5 B5

8va-----

Full  
sl.

w/Rhy. Fig. 6 (1st 3 bars only)

C5 B5

8va-----

sl.

\*Lower gtr. indicated to right of slashes in TAB.

Bb5

8va-----

sl.

w/Rhy. Fig. 6 (1st 3 bars only)

C5 B5

8va-----

sl.

Bb5

8va-----

sl.

w/Rhy, Fig. 6 (1st 5 bars only)

The musical score for "The Rose Tree" is presented in two systems. The first system features a guitar solo in the key of B-flat major, indicated by a key signature change and a double bar line. The solo includes a key signature change to B-flat major and a double bar line. The second system continues the vocal melody in the key of B-flat major. The score includes a guitar solo with a key signature change to B-flat major and a double bar line.

w/Fill 1 (1st time only)

w/Rhy. Fig. 5

E5	E $\flat$ 5	D5	C5
----	-------------	----	----

**B5**

**B5**

G5

G5

N.C

N.C

G5

G5

.C.

.C.

*Play 4 times*

G5

G5

### Double time feel

w/Rhy. Fig. 6

C5

Fill 1 (end of Guitar solo)

Sya  
Full

Full

12 13 12 13 15 16

Some-one help\_\_ me.\_\_\_

B5 Bb5

Oh, please God help me! They're try - ing to take it all a -

A5 F5 G5 Bb5<sup>VI</sup> (end double time feel)

way. I don't want to die.

w/Rhy. Fig. 5 E5 Eb5 D5 N.C. C5 N.C. B5 G5 N.C. G5 N.C. G5 N.C. w/Rhy. Fig. 5 E5 Eb5 D5 N.C. C5 N.C. B5 G5 N.C. G5 N.C. G5 N.C.

Half time feel E5 Eb5 D5 C5 (end half time feel)

sl. P.M. sl. sl.

9 8 7 5 3 (5) (5) (5)

sl. sl.

Bb5 N.C. Bb5 N.C. Play 11 times Bb5 N.C. Bb5 N.C. C5 B5 Bb5 D.S. al Coda C5 B5

sl. P.M. sl. P.M. sl. P.M. sl. P.M.

7 8 5 6 0 0 7 8 5 6 0 0 7 8 5 6 0 0 5 4 3 1 5 4 3 2

sl. sl. sl. sl.

Coda (w/last bar of Rhy. Fig. 4)

A5 flame.

w/Rhy. Fig. 1 (4 times) F#5 E5 F#5 A5 F#5 C5

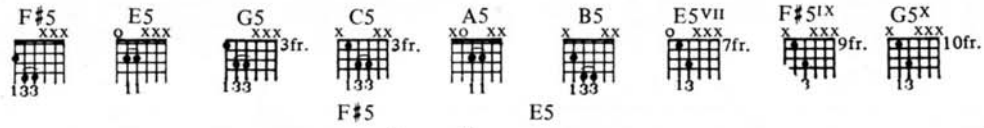
F#5 E5 F#5 A5 F#5 C5 F#5 E5 F#5 A5 F#5 C5 F#5 E5 F#5 A5 F#5 C5





# FOR WHOM THE BELL TOLLS

Words and Music by  
James Hetfield, Lars Ulrich  
and Cliff Burton



Moderate Rock ♩ = 120

Intro w/Bells

Gtr. I

Rhy. Fig. 1

Gtr. II

\*Gtr. III *f*

w/Wah on as filter

Play 8 times (end Rhy. Fig. 1)

10 9 8 7 8 7 10 5 4 5 4 (4)

\*Bass arr. for gtr.

sl.

w/Rhy. Fig. 1 (Gtr. III out) E5

Play 4 times N.C.

F#5

Gtr. I

Gtr. II

\*P.M.

4 7 6 5 4 7 6 5 4 7 6 5 4 6 7 2/2 0 3 2 1 0 3 2 1 0 3 2 1 0 2 3

\*For next 4 bars, P.M. refers to both gtrs.

P.M.

E5

4 7 6 5 4 7 6 5 4 7 6 5 4 6 7 2/2 0 3 2 1 0 3 2 1 0 3 2 1 0 2 3

Rhy. Fig. 2 E5 (Gtr. I)

Gtr. II

P.M.

0 9 7 7 9 7 8 9 7 9 -

E5

G5

C5

A5

(end Rhy. Fig. 2)

0 9 7 7 9 7 8 9 7 9

N.C. G5 N.C. A5 N.C. G5 Bb5 F#5 N.C. G5 N.C. A5 N.C. G5 Bb5 F#5 F5 (end Rhy. Fig. 3)

Rhy. Fig. 3 (Gtrs. I & II)

P.M. ---- 1 P.M. ---- 1 P.M. ---- 1 P.M. ---- 1 P.M. ---- 1 P.M. ---- 1 P.M. ---- 1

1st, 2nd Verses  
w/Rhy. Fig. 2 (2 times)

E5 G5

1. Make his fight on the hill in the ear - ly day. Con-stant chill deep in -  
2. Take a look to the sky just be - fore you die. It's the last time he

E5

side. Shout - ing gun, on they run through the end - less grey.  
will. Black - ened roar, mas - sive roar fills the the crum - bling sky.

G5 C5 A5 E5

On they fight, for they're right... Yes, but who's to say? For a hill men would  
Shat - tered goal fills his soul with a ruth - less cry. Stran - ger now are his

G5

kill. Why? They do not know. Suf - ferred wounds test their pride.  
eyes to this mys - ter - y. Hears the si - lence so loud.

E5 G5

Men of five, still a - live through the rag - ing glow. Gone in - sane from the pain -  
Crack of dawn, all is gone ex - cept the will to be. Now they see what will be, -

Chorus  
w/Rhy. Fig. 3 (2 times)

C5 A5 N.C. G5 N.C. A5 N.C. G5 Bb5 F#5 N.C. G5 N.C. A5

— that they sure - ly know. } For whom the bell — tolls. —  
— blind - ed eyes to see. }

To Coda

N.C. G5 Bb5 F#5 F5 N.C. G5 N.C. A5 N.C. G5 Bb5 F#5 N.C. G5 N.C. A5 N.C. G5 Bb5 F#5 F5

Time march - es on for whom the bell — tolls. —

Gtr.

1

Riff A (Gtr. II)

1 Riff A (Gtr. II)

P.M. -----

12 9 11 9 12 11 12 9 11 9 12 10

12 9 11 9 12 11 12 9 11 9 12 10

G5

ES

BS

Slight P.M.

(end Riff A)

Slight P.M. ----- 1



(end Riff A)

P.M. ----- 1



12 9 11 12 9 11 12 9 11 12 10

w/Riff A  
E5



Gtr. III

04

Gtr. IV

\*P.M.-----

P.M.-----

8 7 7 8 10 7 8 7 (7)

9 9 7 9 9 9 11 9

12 12 10 12 10

8 7 7 8 10 7 8 7

9 9 7 9 9 9 11 9

12 12 10 12 10

\*For next 6 bars, P.M. refers to Gtr. IV only.

G5

ES

B5

Slight P.M

*D.S. al Coda*

Slight P.M. ----- J

P.M. ----- J

8 7 7 8 10 7 8 7 (7)

9 9 7 9 9 9 11 9

12 12 10 12 10

Not in strict time  
2nd time w/trem. bar effects (till fade)  
w/Bells

## Coda

ESVII

F#5IX

E5 VII

F#5IX

G5x

*Repeat and fade*

Coda

The Coda section consists of a single staff in treble clef with a key signature of one sharp (F#). It begins with a repeat sign. The first measure contains a whole rest. The second measure contains a triplet of eighth notes: G4, A4, and B4. The third measure contains a whole rest. The fourth measure contains another triplet of eighth notes: G4, A4, and B4. The fifth measure contains a whole rest. The sixth measure contains a final triplet of eighth notes: G4, A4, and B4. The section concludes with a double bar line, followed by a 2/4 time signature change, a whole rest, and a final 4/4 time signature change with a double bar line. The instruction "Repeat and fade" is written at the end of the staff.

Repeat and fade



# FADE TO BLACK

Words and Music by  
James Hetfield, Lars Ulrich,  
Cliff Burton and Kirk Hammett

Moderate Rock ♩ = 116

Acoustic gtr.  
Bm(b6)  
Rhy. Fig. 1 (Acous. gtr.)

B5 7fr. A5 5fr. G5 3fr.

*mf*  
let ring----- *sim.*

Bm/A

Bm(b6) A/C# Elec. gtr.

*sl.*  
*mf*  
w/Flanger or chorus

*sl.*

end Rhy. Fig 1

w/Rhy. Fig. 1 (4 times)  
Bm(b6)

Bm/A 3

Bm(b6) P P *sl.* H P

*sl.* P P *sl.* H P

A/C# Bm(b6) Bm/A Bm(b6)

*sl.* *sl.* *sl.* *sl.*

H 3

*sl.* *sl.* P *sl.*

A/C# Bm(b6) p Full Bm/A H H

10 15 14 19 14 15 15 14 15 17 15 14 16 14 (14) 14 16 14 14 16

Bm(b6) H P H A/C# Bm(b6) Bm/A

14 16 14 15 14 15 14 16 14 15 14 19 17 15 15 17 14 15 16 14 15 14 15 14 15

Bm(b6) A/C# F6 E/G# E/B H P

14 15 17 15 14 12 14 15 12 14 15 12 13 15 12 13 15 13 15 13 15

Acous. gtr.

1 3 0 1 4 2 2 2 2 2 1 2 2 1 0 3

Half time feel  
(Drums enter 2nd time)

Am C A.H. G Em  
Play 2nd time only

17 0 1 0 5(17) 4(16) 3(15) 12 10 8 9

Rhy. Fig. 2

mf H H H H sl.

0 1 2 2 2 0 2 1 (1) 0 1 0 2 0 (9) 3 3 3 3 0 0 2 0 0 2 0 (1) 3 (2) 4

Am C G Em

A.H. T T T T T

2 1 0 5(17) 4(16) 3(15) 5(17) 3(15)

\*2nd time substitute Fill 2  
Fill 1

(end Rhy. Fig. 2)

H H H H H P H P sl.

0 1 0 H 1 (1) 1 0 0 (0) 3 3 H P 0 0 0 (1) 3  
2 2 2 0 2 0 2 0 2 0 0 2 0 0 2 2 2  
0 3 2 2 0 3 0 0 0 0 0 0 0 0 0 0 0

\*Use Fill 2 in place of this bar when Rhy.  
Fig. 2 is played behind the verse sections.

1st, 2nd Verses  
w/Rhy. Fig. 2

Am C G Em

1. Life it seems will fade a way, drift-ing fur-ther ev-'ry day.  
2. Things not what they used to be, miss-ing one in-side of me.

Am C G Em

Get-ting lost with-in my-self, noth-ing mat-ters, no one else.  
Death-ly lost, this can't be real, can-not stand this hell I feel.

w/Rhy. Fig. 2 (1st 7 bars only)

Am C G Em

I have lost the will to live, sim-ply noth-ing more to give.  
Emp-ti-ness is fill-ing me to the point of ag-o-ny.

Am C G

There is noth-ing more for me. Need the end to set  
Grow-ing dark-ness tak-ing down, I was me but now

Fill 2

(0) 3 3 3 2  
0 0 0 0 0  
3

w/Fill 3

E+5 A C A D5

me\_free. he's gone. (Sing 3rd time only)

*ff* P.M.----- P.M.----- P.M.-----

E (C5 G/B) A C A 4th time to Coda I E

P.M.----- P.M.----- P.M.----- P.M.-----

Interlude

w/Rhy. Fig. 2

Am C G Em

Gtr. I *mf* sl. 3 sl. 3 sl. sl. sl. sl.

Gtr. II *mf* sl. 3 sl. sl. sl. sl. sl.

Am C G Full Full Full Full Full Em D.S. al Coda I

*dim.*

Fill 3

w/Rh<sub>v</sub>. Fill 1 (2 times)

w/Rhy. Fill 1 (2 times)

## Coda I

D5 E5  
Rhy. Fig. 3

P.M.---

## Bridge

w/Rhy. Fig. 3

1. No one but me can save my-self but it's too late. \_\_\_\_\_  
2. Yes - ter - day seems as though it nev - er ex - ist - ed. \_\_\_\_\_

2nd time to Coda II

w/Rhy. Fig. 3

P.M. - - -

Rhy. Fill 1 (Gtr. II)

ES

Rhy. Fill 1 (Gtr. II)



N.C. D5 *sl.* E5 D5 *sl.* E5 G5 F#5

12 10 10 10 8 8 8 7 7 7 9 7 8 8 8 7 8 8 12 10 9 12 11

D5 N.C. D.S. al Coda II

11 11 11 7 7 7 5 5 5 3 3 3 2 2 2 3 7 7 6 6 6 4 4 4 2 2 2 4

Coda II N.C. E5 N.C. G5 F#5 N.C. D

9 9 9 7 12 11 12 11 10 9 0 0 0 0 7 7 7 9 9

N.C. Rhy. Fig. 4 (Gtr. III) Gtr. I Riff A Gtr. II (2nd time only) P.M.---

9 7 7 7 5 5 5 4 4 4 (6) \*2/5 4 2/5 (2/5) 4 2 4 2/5 4 2/5

\*Gtr. II indicated to left of slash in TAB

A5 (sim.) G5

4 5 2/5 (2/5) 4 2 4 2/5 4 2/5 (2/5) 4 2 4 2/5 4 2/5

A5 (end Rhy. Fig. 4) (end Riff A) w/Rhy. Fig. 4 & Riff A (till fade) B5 Lead gtr. *f*

4 5 2/5 (2/5) 7 5 5 4 2 4 5 2 9 9 7

The first system of the musical score for 'The Wind' consists of a treble clef staff and a bass clef staff. The treble staff begins with a key signature of one sharp (F#) and a common time signature (C). It contains a melody with notes marked 'Full' and 'P' (piano). Above the staff, 'A5' is written above the first note, and 'G5' is written above the eighth note. The bass staff contains a bass line with notes marked 'Full' and 'P'. The system ends with a double bar line.

[illegible][illegible]

The image shows a musical score for a piece titled "G5". The score is written for guitar and bass. The guitar part is in G major, using a G5 barre. The melody consists of eighth notes, with dynamics "P" (piano) and "Full" (full) indicated. The bass line is in G major, using a G5 barre, and consists of eighth notes with dynamics "P" and "Full" indicated. The score is divided into two systems, each with three measures.

The image shows a musical score for the song "The Sound of Silence" by Simon and Garfunkel. It includes a guitar part (top staff) and a piano part (bottom staff). The guitar part is in G major (one sharp) and 4/4 time. The piano part is in G major and 4/4 time. The score is divided into three measures. The first measure shows the guitar playing a G5 chord (G5) and the piano playing a G5 chord (G5). The second measure shows the guitar playing a G5 chord (G5) and the piano playing a G5 chord (G5). The third measure shows the guitar playing a G5 chord (G5) and the piano playing a G5 chord (G5). The score is written in standard musical notation with a treble clef for the guitar and a bass clef for the piano. The guitar part includes a capo on the 5th fret, indicated by "A5" and "Full". The piano part includes a capo on the 5th fret, indicated by "B5" and "P".

The second system of the musical score for 'The Rose Tree' is shown. It begins with a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, featuring eighth notes and triplets. The lyrics 'The Rose Tree' are written below the staff. The system concludes with a double bar line.

The musical score for "The Sound of Silence" by Simon & Garfunkel is presented in a three-staff format. The top staff is for guitar, the middle for drums, and the bottom for bass. The guitar part begins with a B5 chord and a series of "Full" notes, followed by a sequence of notes with durations of 3/4, 1/2, and 1/4, and a "P" (palm mute) instruction. The middle staff shows a drum pattern with "Full" notes and a sequence of notes with durations of 3/4, 1/2, and 1/4, and a "P" (palm mute) instruction. The bottom staff shows a bass line with a sequence of notes and a "P" (palm mute) instruction. The score includes various musical notations such as chords, notes, rests, and dynamic markings.

[illegible][illegible]

B5  
*Sya*

A5

Full Full Full Full Full Full Full Full Full Full

Full Full Full Full Full Full Full Full Full Full

22 22 22 22 22 22 22 22 22(22) 19

22 20 19 20 19 17 19 17 15 17 15 14

8va- *Begin fade*  
G5  
loco

15 14 12 14 12 10 12 10 9 10 9 7 | 9 7 10 7 10 8 10 8 7 8 7 9 | 7 9 7 9 7 9 7 7 7 7

The second system of music continues the piece. The guitar part (top staff) begins with a treble clef and a key signature of one sharp (F#). It features a series of notes with dynamic markings: 'A5 Full', 'Full', 'Full', 'Full', 'Full', 'B5 Full', 'Full', and 'P'. The bass part (bottom staff) starts with a bass clef and a key signature of one sharp. It includes fret numbers (9, 9, (9), (9), 9, 7, 7, 10, 7, 10, (10), 7) and dynamic markings: 'Full', 'Full', 'Full', 'Full', 'Full', 'Full', and 'P'. The piece concludes with a double bar line and repeat signs.

The 'Full' exercise is written for a treble and bass staff. The treble staff begins with a treble clef and a key signature of two sharps (F# and C#). The first measure contains two eighth notes, G4 and A4, with a slur and the word 'Full' above them. The second measure contains two eighth notes, B4 and C5, with a slur and the word 'Full' above them. The third measure contains two eighth notes, D5 and E5, with a slur and the word 'Full' above them. The fourth measure contains two eighth notes, F#5 and G5, with a slur and the word 'Full' above them. The fifth measure contains two eighth notes, A5 and B5, with a slur and the word 'Full' above them. The sixth measure contains two eighth notes, C6 and D6, with a slur and the word 'Full' above them. The seventh measure contains two eighth notes, E6 and F#6, with a slur and the word 'Full' above them. The eighth measure contains two eighth notes, G6 and A6, with a slur and the word 'Full' above them. The ninth measure contains two eighth notes, B6 and C7, with a slur and the word 'Full' above them. The tenth measure contains two eighth notes, D7 and E7, with a slur and the word 'Full' above them. The eleventh measure contains two eighth notes, F#7 and G7, with a slur and the word 'Full' above them. The twelfth measure contains two eighth notes, A7 and B7, with a slur and the word 'Full' above them. The thirteenth measure contains two eighth notes, C8 and D8, with a slur and the word 'Full' above them. The fourteenth measure contains two eighth notes, E8 and F#8, with a slur and the word 'Full' above them. The fifteenth measure contains two eighth notes, G8 and A8, with a slur and the word 'Full' above them. The sixteenth measure contains two eighth notes, B8 and C9, with a slur and the word 'Full' above them. The seventeenth measure contains two eighth notes, D9 and E9, with a slur and the word 'Full' above them. The eighteenth measure contains two eighth notes, F#9 and G9, with a slur and the word 'Full' above them. The nineteenth measure contains two eighth notes, A9 and B9, with a slur and the word 'Full' above them. The twentieth measure contains two eighth notes, C10 and D10, with a slur and the word 'Full' above them. The bass staff begins with a bass clef. The first measure contains two eighth notes, G2 and F2, with a slur and the word 'Full' above them. The second measure contains two eighth notes, E2 and D2, with a slur and the word 'Full' above them. The third measure contains two eighth notes, C2 and B1, with a slur and the word 'Full' above them. The fourth measure contains two eighth notes, A1 and G1, with a slur and the word 'Full' above them. The fifth measure contains two eighth notes, F#1 and E1, with a slur and the word 'Full' above them. The sixth measure contains two eighth notes, D1 and C1, with a slur and the word 'Full' above them. The seventh measure contains two eighth notes, B1 and A1, with a slur and the word 'Full' above them. The eighth measure contains two eighth notes, G1 and F#1, with a slur and the word 'Full' above them. The ninth measure contains two eighth notes, E1 and D1, with a slur and the word 'Full' above them. The tenth measure contains two eighth notes, C1 and B1, with a slur and the word 'Full' above them. The eleventh measure contains two eighth notes, A1 and G1, with a slur and the word 'Full' above them. The twelfth measure contains two eighth notes, F#1 and E1, with a slur and the word 'Full' above them. The thirteenth measure contains two eighth notes, D1 and C1, with a slur and the word 'Full' above them. The fourteenth measure contains two eighth notes, B1 and A1, with a slur and the word 'Full' above them. The fifteenth measure contains two eighth notes, G1 and F#1, with a slur and the word 'Full' above them. The sixteenth measure contains two eighth notes, E1 and D1, with a slur and the word 'Full' above them. The seventeenth measure contains two eighth notes, C1 and B1, with a slur and the word 'Full' above them. The eighteenth measure contains two eighth notes, A1 and G1, with a slur and the word 'Full' above them. The nineteenth measure contains two eighth notes, F#1 and E1, with a slur and the word 'Full' above them. The twentieth measure contains two eighth notes, D1 and C1, with a slur and the word 'Full' above them.

The image shows a musical score for the song "The Wind" by George Gershwin. The score is written for piano (P) and guitar (G5). The piano part is in the treble clef, and the guitar part is in the bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as slurs, ties, and fingerings. The piano part starts with a series of eighth notes, followed by a series of quarter notes. The guitar part starts with a series of eighth notes, followed by a series of quarter notes. The score includes a bridge section with a key change to D major (two sharps). The piano part continues with a series of eighth notes, and the guitar part continues with a series of quarter notes. The score ends with a final chord in D major.

## TRAPPED UNDER ICE

Words and Music by  
James Hetfield, Lars Ulrich  
and Kirk Hammett

Moderate Rock ♩ = 120

Tr. I N.C. D5 E5

P.M. - - - 4

*mf*

w/Fill 1 N.C. D5 A

P.M. - - - 4

Faster ♩ = 160

Gtrs. I & II B5

P.M. - - - - 4

*f*

T 2 (2)

A 2 (2)

B 0 2 (2)

0 2 (0)

4 4 4 4 4 4 2 2 2 2 2 2

Double time feel  
N.C. D5 E5  
Rhy. Fig. 1 (Gtrs. I&II)

(end Rhy. Fig. 1)  
N.C. D5 E5 D5 F5  
Fdbk.

w/Rhy. Fig. 1 (4 times)  
N.C. D5 E5 D5 F5  
N.C. D5 E5  
Fdbk.

P.M. - - - | P.M. - - - | \* Fdbk.

Fdbk. pitch: B  
\*Bb((3)3fr.) sometimes sounds, depending on pressure of attack.

N.C.D5 E5 D5 F5 N.C.D5 E5 N.C.D5 E5D5 F5 N.C. D5 E5 N.C.D5 E5 D5 F5

sl. sl.

14 14 17 16 9 11 12 14  
14 14 17 16 9 11 12 14  
12 12 15 14 7 9 10 12 (12) 19 19

sl. sl.

Fill 1 (Gtr. II)

\*slack

trem. bar

\*slack

\*Depress bar before sounding note.



F#5

Gtr. III

w/Wah  
as filter

Full Full Full Full Full P P P.P.M.---- Full Full Full Full

17 14 17 14 17 14 17 14 17 17 17 14 14 14 17 14 16 14 14 14 17 16 17 16 17 16 17 16 17 16

w/Rhy. Fig. 2 (1st bar only)

C5 B5 A5 B5 F#5

\*Harm. (8va)

B5 C5 slack

trem. bar

slack

\*Harm.

\*Lightly tap harm. w/L.H. finger.

w/Rhy. Fig. 2 (4 times)

1. I don't know how to live through\_ this hell. Wok - en up, I'm still locked in\_ this shell.\_  
2.3. See additional lyrics

Rhy. Fig. 2

F#5

C5 B5 A5 B5

H

P.M.

4 0 2 2 2 2 2 2 2 2 4 0 2 2 2 2 2 2 2 2 4 0 2 2 2 2 2 2 2 2 5 3 4 2 4 2 0 2

H

[illegible]

G♯5 A5

Rhy. Fig. 3

F#5 G5

(end Rhy. Fig. 3)

Guitar solo II  
w/Rhy. Fig. 2 (4 times)  
F#5

C5      B5      A5      B5      F#5

41



w/Rhy. Fig. 5  
E5 G5 N.C. E5 D5 B $\flat$  B $\flat$

1.2.3. 4.

(Sing 1st time only)

w/Rhy. Fig. 5 (last bar only) ⑤ open A

P.M.-----

Double time feel  
Guitar solo III  
w/Rhy. Fig. 2 (4 times)  
F#5 8va-----

N.C. Gtr. III Gtrs. I&II P.M.-----

C5 B5 A5 B5 Full 7 loco sl.

F#5 C5 B5 A5 B5 Full sl.

F#5 C5 B5 A5 B5 Full sl.

P.M.-----

F#5 C5 B5 A5 B5 Full sl.

8va----- D.S. al Coda II

trem. pick

Full (22)

Coda II w/Rhy. Fig. 3  
G#5 A5 G#5 A5 E5 G#5 A5 G#5 A5 N.C. A5

Freez - ing, (freez - ing) can't move at all. Scream - ing, (scream - ing) can't hear my call.

F#5 G5 F#5 G5 N.C. G5 G#5 A5 w/Rhy. Fill 2 (3 times) Bb5 A5

I am dy - ing to live. Cry out. I'm trapped un - der ice.

A5 Bb5 A5 A5 Bb5 A5 w/Rhy. Fig. 4 A5 Bb5 A5 Bb5 G5 A5

w/Rhy. Fig. 2 F#5 [1.2.3. 4. w/Rhy. Fill 3 F#5 B5 F#5]

Rhy. Fill 2  
A5 Bb5 A5  
P.M.-----

7 8 8 7 7  
7 8 8 7 7  
5 6 6 5 5 5 5 5 5 5

Rhy. Fill 3  
F#5 B5 F#5  
H accel. sl.  
P.M.-----

4 4 4 4 4 4 4 4  
2 2 2 2 2 2 2 2  
H sl.

#### Additional Lyrics

2. Crystalized as I lay here and rest.  
Eyes of glass stare directly at death.  
From deep sleep I have broken away.  
No one knows, no one hears what I say. (To Chorus)
3. No release from my cryonic state.  
What is this? I've been stricken by fate.  
Wrapped up tight, cannot move, can't break free.  
Hand of doom has a tight grip on me. (To Chorus)



Words and Music by  
James Hetfield, Lars Ulrich  
and Kirk Hammett

Intro N.C.  
Two gtrs.

F#5      G5      E5      F5      B5      A5

[illegible][illegible]

Musical score for "The Rose Tree" featuring a guitar and voice. The guitar part is in G major, 4/4 time, and includes a "P.M." (Palm Mute) section. The voice part is in G major, 4/4 time, and includes a "P.M." (Palm Mute) section. The score is divided into three systems. The first system shows the guitar and voice parts. The second system shows the guitar and voice parts. The third system shows the guitar and voice parts.

F#5

Rhy. Fig. 1

P.M. *sim.*

I know I'm my best  
Don't tell me what to

No one cares, but I'm so much strong - er.  
I don't care now, 'cause I'm on my side.

(end Rhy. Fig. 1)

To es - cape from the  
Feed my brain with your

true - false world. — Un - dam - aged des - tin - y. —  
 so - called stan - dard. Who says that I ain't right? —

Can't get caught in the end - less cir - cle. Ring of stu - pid - i - ty. }  
 Break a - way from your com - mon fash - ion. See through your blur - ry sight. }

Chorus  
 A5

Out — for my own; out — to be free. —

Riff A

(end Riff A)

Rhy. Fig. 2

(end Rhy. Fig. 2)

w/Rhy. Fig. 2 & Riff A (both 2 times)  
 A5

One — with my mind, they — just can't see. —

A5

No — need to hear things — that they say. —

w/Rhy. Fig. 2 & Riff A (both 1st 3 bars only)  
 A5

Life's — for my own to live — my own way. —

Fill 1

## Bridge

F#5                      B5            A5            F#5                      G5                      F#5                      B5            A5            E5                      G5

No damn chains can hold me to the ground.

Gtr. solo  
w/Rhy. Fig. 3 (4 times)

Rhy. Fig. 3

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first measure of the bass line. The second system contains the next two measures of the melody and the next two measures of the bass line. The melody is written in treble clef with a key signature of one sharp (F#). The bass line is written in bass clef. The score includes various musical notations such as slurs, accents, and dynamic markings. The lyrics 'The Rose Tree' are written below the bass line.

**System 1:**

- Melody:** Measure 1: N.C. (No Chord), P (Piano), sl. (slur), 3 (triple). Measure 2: E5, 1/2 (half note).
- Bass:** Measure 1: P (Piano), sl. (slur), 14 12 12 14 12 11 14 12 11 9 7 9. Measure 2: 1/2 (half note), 7 9 7 9 7 9 7 9.

**System 2:**

- Melody:** Measure 3: Full (full note), P (Piano). Measure 4: N.C. (No Chord).
- Bass:** Measure 3: Full (full note), P (Piano), 9 (9), 7 9. Measure 4: 7 9.

The lyrics 'The Rose Tree' are written below the bass line, aligned with the measures.

Rhy. Fig. 4

E5 F#5 E5 F#5 E5 F#5 E5 G5

P.M. P.M. Full H

w/Rhy. Fig. 4 (2 times) E5 F#5 E5 F#5

Full H

12 10 9 12 9 10 9 12 10 9 10 10 9 10 9 9 11 9 11

The 'Guitar' part is written on a single staff in G major (one sharp). It consists of two systems of music. The first system has two measures. The first measure contains a half note G4 (labeled 'E5' above), a half note A4 (labeled 'F#5' above), and a half note B4 (labeled 'P' above). The second measure contains a half note G4 (labeled 'E5' above), a half note A4 (labeled 'G5' above), and a half note B4 (labeled 'P' above). The second system also has two measures. The first measure contains a half note G4 (labeled 'E5' above), a half note A4 (labeled 'F#5' above), and a half note B4 (labeled 'P' above). The second measure contains a half note G4 (labeled 'E5' above), a half note A4 (labeled 'F#5' above), and a half note B4 (labeled 'P' above). The notation includes a treble clef, a key signature of one sharp, and a common time signature. The notes are written on a five-line staff with a G-clef.

w/Rhy. Fig. 3  
E5

N.C. *Play 6 times* w/Rhy. Fig. 3 (2 times) & Riff B  
E5

Life's\_ for my  
*Repeat and fade*  
N.C.

own to live\_ my own way. \_\_\_\_\_

Riff B  
(Two gtrs.)

8 7 5 | 7 | 8 5 7 5 | (5)  
6 5 3 | 0 | 6 3 5 3 | (3)

# CREEPING DEATH

Words and Music by  
James Hetfield, Lars Ulrich,  
Cliff Burton and Kirk Hammett

**Fast Rock** ♩ = 184

**Intro**  
Rhy. Fig. 1

(Gtrs. I & II) P.M. ----- J

E5 7fr. D5 5fr. E5 (type 2) B5 C#5 4fr. F#5 C5 3fr. F5 8fr.

G5 10fr. A5 5fr. F5 1 G5 III 3fr. A5 (type 2) 5fr. G5 (type 2) 3fr. D/F# 2fr.

⑥ open E E5 E5 D5 (end Rhy. Fig. 1)

**Rhy. Fig. 2**

(Gtr. I) P.M. ----- J

Riff A

Gtrs. II & III

f P.M. ----- J

Gtr. II

Gtr. III

⑥ open E E5 E5 D5 (end Rhy. Fig. 2)

(end Riff A)

Gtrs. II & III P.M. ----- J

Gtr. II

Gtr. III

T A B

9 10 (9) 10 9 7 (7) 7

0 0 0 0 0 0 0 0

E5 (type 2)

\*Gtr. II

A5 G5 D/F#

Gtrs. I & II

Rhy. Fig. 3

Play 8 times (end Rhy. Fig. 3)

P.M. ----- J P.M. ----- J P.M. P.M. ----- J P.M.

H P P

7 5 5 2 2 2 2 2 2 2 3 2 3 2 0

5 3 2 0 0 0 0 0 0 0 0 0 0 0 0

\*1st time only;  
2nd - 4th times tacet;  
5th - 8th times double Gtr. I.

H P P

N.C. Rhy. Fig. 4 G5 N.C. G5 N.C.

Play 4 times (end Rhy. Fig. 4)

P.M. ----- J P.M. ----- J P.M. ----- J

5 3 5 3 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0



w/Rhy. Fig. 3  
 E5

N.C. Rhy. Fig. 5 E5 (type 2) B5 C#5 F#5 (end Rhy. Fig. 5)

1st, 2nd, 3rd Verses  
 w/Rhy. Fig. 3 (8 times)

1. Slaves, He - brews born\_ to serve\_ to the phar - aoh.

2.3. See additional lyrics

Heed to his ev - 'ry word, live in fear.

Faith of the un - known one, the de - liv - 'rer.

Wait, some - thing must\_ be done, four hun - dred years.

Chorus  
 E5 (type 2)

w/Rhy. Fig. 4 (4 times)

8 Play 4 times

So let it be writ - ten.

So let it be done. I'm sent here by the cho - sen

one. So let it be writ - ten.

So let it be done. To kill the first\_

3rd time to Coda

born phar - aoh son. I'm creep - ing death.

w/Rhy. Fig. 3 (2 times)

E5 N.C. E5 N.C.



8va ----- C5  
 w/Rhy. Fig. 4 (4 times)  
 N.C. G5 N.C. G5 N.C.  
 loco  
 Full Full Full Full sl.  
 Full Full Full Full sl.  
 15 15 15 15  
 14 14 14 14  
 7 7 7 8 8 8 8 9 9 9 9 9 9 9 9 10 9 10 9 10 9 11 10 12 11 12 11 12 11 13 12

The second system of the musical score for 'The Rose Tree' features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. Above the staff, the chords N.C. (No Chord) and G5 are indicated. The melody consists of eighth and sixteenth notes, with a triplet of eighth notes and a sixteenth note followed by a sixteenth rest. The piece concludes with a slurred sixteenth note and a final slurred sixteenth note. The bottom staff shows the fret numbers for the guitar, with a bridge pickup position of 14 and a final fret of 14.

The musical score for 'The Rose Tree' is presented in three systems. The first system contains the first two measures of the melody, featuring notes with accidentals and fingerings (1-3). The second system contains the next two measures, including a triplet and a half note. The third system contains the final two measures, also featuring triplets. The lyrics 'The Rose Tree' are written below the first two measures of the first system. The key signature is one sharp (F#), and the time signature is 3/4.

P P 14  
 F5 E5 8va  
 ⑥ open E C5 D5  
 sl.  
 sl.  
 12 14 11 12 14 (14) 12 13 15 12 12 14 15 17 (17) 15 14 17

[illegible]

[illegible]

8va E5

⑥open E

C5

D5

Musical score for the ending of "The Sound of Silence". The score is written for Soprano (Sva), Full, and 22. The key signature is one sharp (F#). The tempo is marked "Allegretto". The score is divided into measures by vertical bar lines. Above the staff, the notes B5, C#5, F#5, and E5 are indicated. The Soprano part (Sva) has a melodic line with a final note on E5. The Full part has a melodic line with a final note on E5. The 22 part has a melodic line with a final note on E5. The score ends with a double bar line and a repeat sign.

**Bridge**  
**Half time feel**

E5      ⑥open E      F5      D5      E5      ⑥open E      G5      F5      Play 4 times (end Rhy. Fig. 8)

Rhy. Fig. 8

P.M. ----- J

w/Rhy. Fig. 8 (2 times)

The image shows a musical score for the Bridge section of 'The Sound of Silence' by Simon & Garfunkel. It is written for guitar in standard notation on a single staff. The key signature has one sharp (F#), and the time signature is 4/4. The section is marked 'Bridge' and 'Half time feel'. The melody consists of eighth notes: E5, F5, D5, E5, G5, F5. There are two measures with a 'P.M.' (Palm Mute) instruction and a dashed line indicating a rhythmic pattern. Above the staff, there are fret numbers: ⑥open E, F5, D5, E5, ⑥open E, G5, F5. The instruction 'Play 4 times (end Rhy. Fig. 8)' is at the end. Below the staff, it says 'w/Rhy. Fig. 8 (2 times)'.

Die by my hand, I creep a - cross the land, -  
(end half time feel) w/Rhy. Fig. 3 (2 times)

— Kill - ing first born man. — w/Fill 1 E5 E5 (type 2) F5<sup>I</sup> G5<sup>III</sup> D5 *D.S. al Coda* %

N.C. E5 N.C. P.M. — — — — —

*sl.*

Fill 1

P.M. .... 1

12 14 15 12 14 15 17 15 14 12 14 15 16 17

*sl.*

Coda

w/Rhy. Fig. 9  
E5 F5 D5  
(Sing 1st time only)

w/Rhy. Fig. 9  
E5 (Two gtrs.) \*Full 1/2 F5 D5

\*Throughout next 7 bars, bends refer to both gtrs.  
w/Rhy. Fig. 9  
E5 Riff B Full 1/2 F5 D5 Play 3 times D5 (end Riff B)

w/Riff B  
⑥ open E E5 D5 C5 B5 C5 B5 ⑥ open A C5 P.M.

w/Riff B  
3rd time w/Fill 2 E5 D5 C5 B5 2nd time w/Fill 2 (last 3 bars only) C5 B5 ⑥ open A5 C5 Play 3 times P.M.

Rhy. Fig. 9  
E5 F5 D5

Fill 2



w/Rhy. Fig. 1

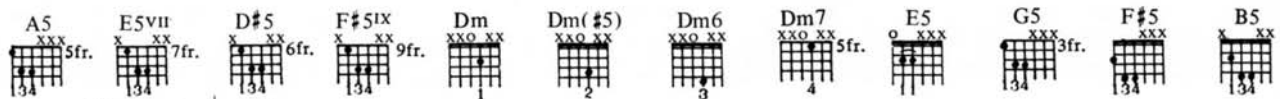
w/Rhy. Fig. 2 & Riff A

E5 (type 2)

(Two gtrs.)

# THE CALL OF KTULU

Music by  
James Hetfield, Lars Ulrich,  
Cliff Burton and Dave Mustaine



Moderately ♩ = 140

Dm

Rhy. Fig. 1 (Gtr. I)

*mp* \*fingerstyle

B♭/D

\*Let fingerstyle sections ring (throughout).

C/D

Dm

1.

(end Rhy. Fig. 1)

2.

Am

Rhy. Fig. 2

Am/D#

Play 4 times

Dm

Dm(#5)

Dm6

Dm7

Play 4 times

w/Rhy. Fig. 2

Am

Gtr. II

Am/D#

Play 4 times

*mf*

*mf*

\*Swell w/volume knob.



[illegible]





D#5 E5 F#5 A5 E5 D#5 E5 F#5

*sl.* *sl.* *8va-*

A5 E5 D#5 E5 F#5 A5 E5

*8va-* Full *Full*

D#5 E5 F#5 Dm Dm(#5)

*8va-* w/Rhy. Fig. 6 (4 times) w/Delay

Dm6 Dm7 loco Dm Dm(#5)

*8va-* *loco*

Dm6 Dm7 Dm Dm(#5)

*sl.* *H* *P* *H* *P* *T* *P* *H* *sim.* *6* *6*

\*Tap w/edge of pick.

Dm6 Dm7 6 3 3

sl. TP TP H P TP TP TP H TP TP P TP TP H P

7 5 7 5 7 5 7 10 12 10 12 10 7 10 12 10 12 10 7

sl. TP TP P H TP TP P sl.

Dm6 Dm7 w/Rhy. Fig. 8 A5 E5 D#5 Play 4 times E5 F#5 w/Rhy. Fig. 6 Dm Dm(#5) Dm6 Dm7 Play 4 times

TP TP H TP H TP H P TP TP TP P

10 10 10 7 10 10 7 10 10 7 10 7 2 0 10 2 1 7 2 2 10 7

sl.

E5 F5 Play 4 times F#5 G5 Play 4 times

P.M.----- P.M. P.M.----- P.M. P.M.----- P.M.

2 0 0 0 0 0 2 3 3 1 1 1 1 0 2 3 4 2 2 2 2 2 4 5 5 3 3 3 3 2 4 5

G5 Ab5 Play 3 times A5 Bb5 Play 3 times

P.M.----- P.M. P.M.----- P.M. P.M.----- P.M.

5 3 3 3 3 3 5 6 6 4 4 4 4 3 5 6 7 5 5 5 5 5 5 7 8 8 6 6 6 6 5 7 8

A5 E5 D#5 w/Rhy. Fig. 10 (3 times) A5 E5 D#5 A5 E5

Rhy. Fig. 10----- 7

w/Wah wah trem. bar 2

7 9 8 0 (0)

5 7 6

D#5 A5 E5 D#5 slack w/Rhy. Fig. 10 Am Am/D# Play 4 times

trem. bar slack

P.M.-----

0 7 5 0 0 5 7 6 5 7 0 0 5 7

0 (0)



\*w/Rhy. Fig. 1  
Dm

B♭/D

(Play melody 2nd time only)

\*2nd time play 1st 6 bars only.

C/D

1. Dm

rit. 2nd time

2. w/Rhy. Fill 1  
Dm

(Drum fill)

Slower ♩ = 90

D5 C5 D5 B♭5 D5 F5 D5

ff

C5 D5 B♭5 D5 F5 D5

Slower ♩ = 72  
w/Fill 4

rit. trem. pick. sl.

Rhy. Fill 1

rit.

Fill 4

sl. sl. sl. sim. trem. pick w/Wah wah

sl. sl. sl. sim.



**FIGHT FIRE WITH FIRE  
RIDE THE LIGHTNING  
FOR WHOM THE BELL TOLLS  
FADE TO BLACK  
TRAPPED UNDER ICE  
ESCAPE  
CREEPING DEATH  
THE CALL OF KTULU**

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